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Max Reger

Supplement
to the
Theory of Modulation

*The Original of
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SUPPLEMENT

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TO THE

THEORY OF MODULATION

272
BY

MAX REGER

TRANSLATED BY
JOHN BERNHOFF.

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C. F. KAHNT NACHFOLGER, LEIPZIG

1904

Preliminary Remarks.

This "Supplement to the theory of Modulation" is intended both for the professional musician (for those learning harmony, for pianists, organists, singers and others), and for the amateur to whom the rudiments of the theory of music are not a sealed book.

I would draw special attention to the fact that in this 'Supplement to the theory of modulation', i. e. in the examples of modulation, I have *purposely* avoided anything pertaining to enharmonics, with a view of drawing the student's special attention to musical logic; for the same reason, I have given almost all the examples of modulation by translating tonic, sub- and super-dominant into the new tonic, sub- or super-dominant, as the case may be, i. e. I have given them in so-called cadence-like form, in order to thus lay before the pupil the fundamental principle of modulation in the clearest possible manner; the analyses of the examples of modulation will

at once make the fundamental principles clear to any student, even to less gifted ones! Of course, all the examples of modulation will allow of other solutions; but I doubt whether such other solutions will always be shorter — i. e. “more to the point” and more logical than those given in this “Supplement”.

The musician, studying the examples of modulation with their analyses, under the guidance of an experienced teacher with a “mind open to improvement or progress”, should transpose the examples into as many keys as possible, and should himself try to invent similar modulations, and even perhaps analyse his own examples of modulation in the manner of analysis adopted by me, whereby the understanding of the principles of modulation briefly developed in this “Supplement” will certainly be facilitated for him, and he will gain a considerable amount of additional insight into the subject and absolute clearness in grasping and understanding even the most complicated modulation, harmony, and counterpoint.

In conclusion, I would request that my examples of modulation be looked upon not as compositions, but that they be merely taken for what they are intended — “dry” examples explaining the simplest principles of the theory of modulation, one of the most important chapters in the whole of musical theory — especially considering the modern style of composition. —

Should my little book be destined to assist in clearing up the difficulties of so manifold and varied a nature which students encounter in dealing with this special subject, the chief object of my efforts will have been attained.

MUNICH, October 1903.

MAX REGER.

Analysis of the Examples in Modulation.

a) From **C-major** to:

1) **G-major**,

2) **D-major**,

The musical notation consists of two systems, each with a treble and bass clef. The first system (1) shows a progression from C-major to G-major. The second system (2) shows a progression from C-major to D-major. The notation includes various chord voicings and melodic lines in both hands.

1) **G-major.**

Tonic C-major; use this C-major which is at the same time the sub-dominant of G-major. (Cadence!)

[CI (= GIV), GII*, GV₄⁶, GV, | GI]

2) **D-major.**

Tonic C-major; relative (e-minor) to the dominant (G-major) of C-major; use this e-minor (1st inversion), which is also relative to the sub-dominant (G-major) of D-major. (Cadence!)

[CI, CIII (= DII), DV₄⁶, DV, | DI]

*) “—” this mark under the Roman cipher means: 1st inversion (chord of the sixth),

“=” this mark under the Roman cipher means: 2nd inversion (chord of the six-four).

3) A-major,

4) E-major,

3) A-major.

Tonic C-major; relative (d-minor) to the sub-dominant (F-major) of C-major; use this d-minor, which is at the same time the minor sub-dominant of A-major. (Cadence!)

[CI, CII (= AIV $\frac{6}{4}$), AV $\frac{6}{4}$, AV, | AI]

4) E-major.

Tonic C-major; relative (a-minor) to the tonic of C-major; use this a-minor, which is at the same time the minor sub-dominant of E-major. (Cadence!)

[CI, CVI (= EIV $\frac{6}{4}$), EV $\frac{6}{4}$, EV, | EI]

5) B-major,

6) F \sharp -major,

5) B-major.

Tonic C-major; relative (e-minor) to the dominant (G-major) of C-major; use this e-minor, which is also the minor sub-dominant in B-major. (Cadence!)

[CI, CIII (= BIV $\frac{6}{4}$), BV $\frac{6}{4}$, BV, | BI]

6) **F#-major.**

Tonic C-major; dominant G-major; the 1st inversion of which is used (the chord of the sixth, b d g), which is at the same time the chord of the Neapolitan sixth*) in F#-major. (Cadence!)

[CI, CV (= F#IV⁶), F#V₄, F#V, | F#I]

7) **C#-major,**

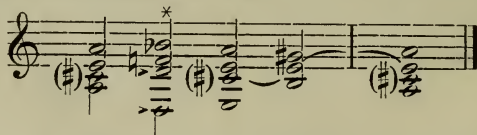
8) **G#-major,**



7) **C#-major.**

Tonic C-major; relative (e-minor) to the dominant (G-major) of C-major; use this e-minor,

*) By "Chord of the Neapolitan sixth", I mean the minor sub-dominant of a major or minor key, with unprepared suspension of the minor sixth before the fifth, which suspension need not necessarily be resolved upon the fifth of the minor sub-dominant. I call this chord "Neapolitan", because A. Scarlatti in Naples first treated the sub-dominant in this manner; I adopt, as the name of this chord, that which Dr. H. Riemann uses. For instance — in A-major or a-minor the cadence with the chord of the Neapolitan sixth:



NB. To obtain a smooth and faultless progression of the parts, the pupil is strongly recommended to always double the root of this chord of the sixth!

which is also the minor sub-dominant of B-major; dominant (F \sharp -major) of B-major; use this F \sharp -major, which is at the same time sub-dominant in C \sharp -major. (Cadence!)

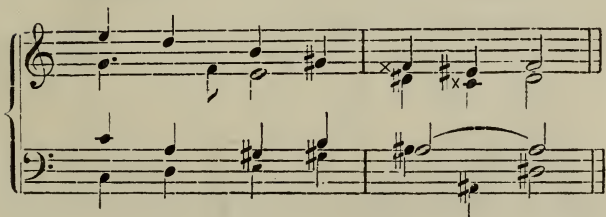
[CI, CIII (= BIV \sharp), BV (= C \sharp IV), C \sharp V, | C \sharp I]

8) G \sharp -major.

Tonic C-major; relative (d-minor) to the sub-dominant (F-major) of C-major; dominant (A-major) of d-minor; use the 1st inversion of this A-major (the chord of the sixth, c \sharp e a), which is also the chord of the Neapolitan sixth in G \sharp -major. (Cadence!)

[CI, CII (= dI*), dV \sharp , (= G \sharp IV \sharp ⁶) | G \sharp V \times , G \sharp I]

9) D \sharp -major,



Tonic C-major; relative (d-minor) to the sub-dominant (F-major) of C-major; use this d-minor, which is at the same time sub-dominant of a-minor; dominant (E-major) of a-minor; use the 1st inversion of this E-major (the chord of the sixth, g \sharp b e), which is at the same time the chord of the Neapolitan sixth in D \sharp -major. (Cadence!)

*) Small letters always indicate the minor key, or minor triad. Capital letters always indicate the major key, or major triad.

[CI, CII (= aIV), aV_#, aV_# (= D[#]IV₆[#]), | D[#]V₄⁶,
D[#]V^x, D[#]I]

10) A[#]-major,

Tonic C-major; relative (a-minor) to the tonic C-major; use this a-minor, which is at the same time sub-dominant in e-minor; dominant (B-major) of e-minor; use the 1st inversion of this B-major (the chord of the sixth, d[#] f[#] b), which is also the chord of the Neapolitan sixth in A[#]-major. (Cadence!)

[CI, CVI (= eIV), eV_#, eV_# (= A[#]IV₆[#]),
A[#]V₄⁶, A[#]V^x, A[#]I]

11) E[#]-major,

Tonic C-major; relative (e-minor) to the dominant (G-major) of C-major; use this e-minor, which is also sub-dominant in b-minor; dominant (F[#]-major) of b-minor; use the 1st inversion of this F[#]-major (the chord of the sixth, a[#] c[#] f[#]), which is at the same time the chord of the Neapolitan sixth in E[#]-major. (Cadence!)

[CI, CIII (= bIV), bV_#, bV_# (= E_#IV₆), |
E_#V₄⁶, E_#V^x, E_#I]

12) B_#-major,



Tonic C-major; relative (e-minor) to the dominant (G-major) of C-major; use this e-minor, which is also sub-dominant in b-minor; dominant (F_#-major) of b-minor; use this F_#-major, which is at the same time the tonic of F_#-major; dominant (C_#-major) (1st inversion) of F_#-major; use this chord of the sixth (e_# g_# c_#), which is also the chord of the Neapolitan sixth in B_#-major. (Cadence!)

[CI, CIII (= bIV), bV_# (= F_#I), F_#V (= B_#IV₆) | B_#V₄⁶, B_#V^x, B_#I]

13) F-major,

14) B_b-major,



13) F-major.

Tonic C-major; relative (d-minor) to the sub-dominant (F-major) of C-major; use this d-minor, which is also relative to the tonic of F-major. (Cadence!)

[CI, CII (= FVI), FII⁷, FV | FI]

17) D^{\flat} -major,

18) G^{\flat} -major,

The image shows two musical exercises, 17 and 18, each consisting of a two-staff piece of music. Exercise 17 is in D^{\flat} -major and exercise 18 is in G^{\flat} -major. Both exercises show a sequence of chords in the first inversion of the Neapolitan sixth chord, with a cadence at the end of each exercise.

17) D^{\flat} -major.

Tonic C-major, chord of the Neapolitan sixth ($f a^{\flat} d^{\flat}$) in C-major; use this chord of the sixth ($f a^{\flat} d^{\flat}$), which is also the 1st inversion of the tonic of D^{\flat} -major. (Cadence!)

[CI, CIV⁶ _{\flat} (= D^{\flat} I), D^{\flat} IV, D^{\flat} V, | D^{\flat} I]

18) G^{\flat} -major.

Tonic C-major; chord of the Neapolitan sixth ($f a^{\flat} d^{\flat}$) in C-major; use this chord of the sixth ($f a^{\flat} d^{\flat}$), which is at the same time the 1st inversion of the dominant (D^{\flat} -major) of G^{\flat} -major. (Cadence!)

[CI, CIV⁶ _{\flat} (= G^{\flat} V), G^{\flat} IV, G^{\flat} V, | G^{\flat} I]

19) C^{\flat} -major.

20) F^{\flat} -major.

The image shows two musical exercises, 19 and 20, each consisting of a two-staff piece of music. Exercise 19 is in C^{\flat} -major and exercise 20 is in F^{\flat} -major. Both exercises show a sequence of chords in the first inversion of the Neapolitan sixth chord, with a cadence at the end of each exercise.

19) C^{\flat} -major.

Tonic C-major; chord of the Neapolitan sixth ($f a^{\flat} d^{\flat}$) in C-major; use this chord of the sixth ($f a^{\flat} d^{\flat}$), which is at the same time, the 1st inversion of the 2nd super-dominant

22) a-minor.

Tonic C-major; relative (d-minor) to the sub-dominant (F-major) of C-major; use this d-minor, which is at the same time the sub-dominant of a-minor. (Cadence!)

[CI, CII (= aIV), aV₄⁶, aV₄[#], | aI]

23) e-minor,

24) b-minor,

23) e-minor.

Tonic C-major; relative (a-minor) to the tonic of C-major; use this a-minor, which is also the sub-dominant in e-minor. (Cadence!)

[CI, CVI (= eIV), eV₄⁶, eV₄[#], | eI]

24) b-minor.

Tonic C-major; use the 1st inversion of this C-major (the chord of the sixth, e g c), which is at the same time chord of the Neapolitan sixth in b-minor. (Cadence!)

[CI, C_I (= bIV₆⁴), bV₄⁶, bV₄[#], | bI]

25) f[#]-minor,

26) c[#]-minor,

25) **f[♯]-minor.**

Tonic C-major; 1st inversion of the dominant (G-major) of C-major; use this chord of the sixth (b d g), which is at the same time the Neapolitan sixth in f[♯]-minor. (Cadence!)

[CI, CV (= f[♯]IV⁶₄), f[♯]V⁶₄, f[♯]V⁷_♯, | f[♯]I]

26) **c[♯]-minor.**

Tonic C-major; dominant (G-major) of C-major; use this G-major, which is also the sub-dominant of D-major; use this D-major (arranged as chord of the sixth), as it is at the same time the chord of the Neapolitan sixth (f[♯] a d) in c[♯]-minor. (Cadence!)

[CI, CV (= D^{IV}), D^I (= c[♯]IV⁶₄), c[♯]V[♯], | c[♯]I]

27) **g[♯]-minor,**

28) **d[♯]-minor,**

27) **g[♯]-minor.**

Tonic C-major; relative (d-minor) to the sub-dominant of C-major; use this d-minor, which is also tonic in d-minor; then dominant (A-major) of d-minor; this A-major (arranged as chord of the sixth, c[♯] e a) is used, as it is at the same time the chord of the Neapolitan sixth in g[♯]-minor. (Cadence!)

[CI, CII (= d^I), d^V_♯ (= g[♯]IV⁶₄), g[♯]V^x, | g[♯]I]

28) **d[#]-minor.**

Tonic C-major; relative (a-minor) to C-major; use this a-minor, which is also tonic in a-minor; dominant (E-major) of a-minor, (as chord of the sixth), which chord of the sixth (g[#] b e) is used, as it is at the same time the chord of the Neapolitan sixth in d[#]-minor. (Cadence!)
 [CI, CVI (= aI), a_V[#] (= d[#]IV⁶), d[#]V^x, | d[#]I]

29) **a[#]-minor,**



Tonic C-major; relative (a-minor) to the tonic (C-major); use this a-minor, which is at the same time sub-dominant in e-minor; dominant (B-major) of e-minor; use the 1st inversion of this B-major (the chord of the sixth, d[#] f[#] b), which is at the same time the chord of the Neapolitan sixth in a[#]-minor. (Cadence!)

[CI, CVI (= eIV), eV[#], e_V[#] (= a[#]IV⁶), | a[#]V₄⁶, a[#]V_{x, a[#]I]}

30) **e[#]-minor,**

31) **b[#]-minor,**



30) e \sharp -minor.

Tonic C-major; take the 1st inversion (chord of the sixth) of this; use this chord of the sixth (e g c), which is also the chord of the Neapolitan sixth in B-major; dominant (F \sharp -major) of B-major; take this F \sharp -major in its 1st inversion, (chord of the sixth a \sharp c \sharp f \sharp), i. e. this chord of the sixth is used, as it is at the same time the chord of the Neapolitan sixth in e \sharp -minor. (Cadence!)

[CI, C \underline{I} (= BIV $\frac{6}{\sharp}$), B \underline{V} (= e \sharp IV $\frac{6}{3}$), e \sharp V \times ,
| e \sharp I]

31) b \sharp -minor.

Tonic C-major; dominant (G-major) of C-major; this G-major arranged as chord of the sixth (b d g) is used, which is at the same time the chord of the Neapolitan sixth in F \sharp -major; dominant (C \sharp -major) of F \sharp -major, which C \sharp -major is, arranged in the 1st inversion, the chord of the sixth (e \sharp g \sharp c \sharp); use this chord of the sixth (e \sharp g \sharp c \sharp), which is at the same time the chord of the Neapolitan sixth in b \sharp -minor. (Cadence!)

[CI, C \underline{V} (= F \sharp IV $\frac{6}{\sharp}$), F \sharp \underline{V} (= b \sharp IV $\frac{6}{3}$), b \sharp V \times ,
| b \sharp I]

32) d-minor,

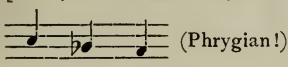
33) g-minor,

The image shows musical notation for two exercises, 32 and 33. Exercise 32 is for d-minor and exercise 33 is for g-minor. The notation consists of two staves, treble and bass clef, with notes and rests. Exercise 32 (d-minor) is on the left, and exercise 33 (g-minor) is on the right. The notation includes various chord voicings and melodic lines.

32) **d-minor.**

Tonic C-major = the dominant of F-major; relative (g-minor) to the sub-dominant of F-major; use this g-minor, which is at the same time the sub-dominant in d-minor. (Cadence!)

[CI (= FV), FII (= dIV), dV₄⁶, dV₄[#], | dI]



C g A-major

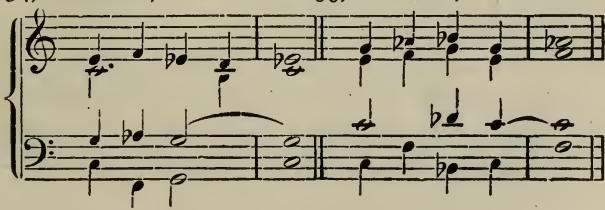
33) **g-minor.**

Tonic C-major, which is used, as it is also the chord of the Dorian*) sixth in g-minor; dominant (D-major) with 7th (2nd inversion) of g-minor.

[CI (= gIV₃^b), gV₄[#], gI]

34) **c-minor,**

35) **f-minor,**



34) **c-minor.**

Tonic C-major; minor sub-dominant (f-minor) in C-major; use this f-minor, which is at the same time the sub-dominant of c-minor. (Cadence!)

[CI, CIV_b (= cIV), cV₄⁶, cV₄^b, | cI]

*) The Dorian sixth is the major sixth in minor, which must always be led upwards (to the leading tone); for instance, f[#] in a-minor; this f[#] can be taken as the "Third" in D-major and also as the "Fifth" in the b-minor triad! (Hence D-major and b-minor: Chords of the Dorian sixth in a-minor!)

35) f-minor.

Tonic C-major is used, as it is also the dominant in f-minor; then Cadence.

[CI (= fV₄), fI, fII, fV₄, | fI]

36) b^b-minor, 37) e^b-minor,

36) b^b-minor.

Tonic C-major is used, which is at the same time the 2nd super-dominant in b^b-minor; dominant (f a c [e^b]) in b^b-minor.

[CI (= b^bV^v), b^bV⁷₄, b^bI]

37) e^b-minor.

Tonic C-major; minor sub-dominant (f-minor) in C-major; use this f-minor (f a^b c), which is also the chord of the Dorian sixth in e^b-minor; dominant (B-major) of e^b-minor and tonic e^b-minor.

[CI, CIV_b (= e^bII⁵₄), e^bV⁽⁷⁾₄, | e^bI]

38) a^b-minor,

39) d^b-minor,

38) a^b-minor.

Tonic C-major; chord of the Neapolitan

sixth (f a^b d^b) in C-major; use this chord of the sixth (f a^b d^b), which is at the same time the Dorian sixth (D^b-major as chord of the sixth) in a^b-minor; dominant (E^b-major) and tonic of a^b-minor.

[CI, CIV⁶_b (= a^bIV_b), a^bV_b, | a^bI]

39) d^b-minor.

Tonic C-major; chord of the Neapolitan sixth (f a^b d^b) in C-major, which chord of the sixth (f a^b d^b) is used, as it is at the same time the sub-dominant of A^b-major; dominant (E^b-major) of A^b-major; tonic of A^b-major with minor seventh, which A^b-chord of the seventh (a^b c e^b g^b) is used, as it is also the dominant of d^b-minor.

[CI, CIV⁶_b (= A^bIV), A^bV₇, A^bI⁷ (= d^bV⁷), | d^bI]

40) g^b-minor,

41) c^b-minor,

40) g^b-minor.

Tonic C-major; chord of the Neapolitan sixth (f a^b d^b) in C-major, which chord of the sixth is used, as it is at the same time the 1st inversion of the dominant D^b-major (with seventh c^b, i. e. ⁶₅) of g^b-minor; tonic g^b-minor.

[CI, CIV⁶_b (= g^bV₅), g^bV₇, | g^bI]

41) **c^b-minor.**

Tonic C-major; chord of the Neapolitan sixth (f a^b d^b) in C-major, which chord of the sixth is used, as it is also the dominant (D^b-major with seventh c^b, i. e. $\frac{6}{5}$) of G^b-major, and this G^b-major again is used, as it is at the same time the dominant of c^b-minor; tonic c^b-minor. [C^I, C^{IV} $\frac{6}{b}$ (= G^bV($\frac{7}{b}$)), G^bI (= c^bV $\frac{b}{b}$), | c^bI]

b) **From C[#]-major to:**

42) **E^b-major (e^b-minor).**



Tonic C[#]-major; chord of the Neapolitan sixth (f[#] a d) in C[#]-major; use this chord of the sixth, which is at the same time the 1st inversion of D-major, the 2nd super-dominant of c-minor; dominant (G-major) of c-minor; sub-dominant (f-minor) of c-minor; use this f-minor, which is also relative to the sub-dominant (A^b-major) of E^b-major. (Cadence!)

NB. To modulate to e^b-minor, use the f-minor (f a^b c), which is also the chord of the Dorian sixth in e^b-minor; dominant (B^b-major) of e^b-minor. (Cadence!)

[C[#]I, C[#]IV $\frac{6}{\sharp}$ (= c^V $\frac{5}{\sharp}$), c^V $\frac{\flat}{\sharp}$, {c^{IV} (= E^bII),
c^{IV} (= e^bII $\frac{5}{\sharp}$),
E^bV, | E^bI]
e^bV $\frac{\flat}{\sharp}$, | e^bI]

43) $A\flat$ -major ($a\flat$ -minor).

The musical score for exercise 43 is written on a grand staff (treble and bass clefs). The key signature consists of five sharps (F#, C#, G#, D#, A#), which is the key signature for C#-major. The melody in the treble clef consists of the notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of the notes C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final chord in both staves is a C#-major triad (C#4, E4, G#4).

Tonic $C\sharp$ -major; chord of the Neapolitan sixth ($f\sharp$ a d) in $C\sharp$ -major; use this chord of the sixth, which is at the same time the 1st inversion of D-major, the 2nd super-dominant of c-minor; dominant (G-major), tonic (c-minor) of c-minor; use this c-minor, as it is also relative to the dominant ($E\flat$ -major) of $A\flat$ -major (or $a\flat$ -minor); tonic $A\flat$ -major (or $a\flat$ -minor).

[$C\sharp I$, $C\sharp IV^6_{\sharp\sharp}$ (= $cV^5_{\sharp\sharp}$), $cV_{\sharp\sharp}$, cI (= $A\flat III$),
 $\left\{ \begin{array}{l} A\flat V, \quad | \quad A\flat I \\ \hline a\flat V(\sharp), \quad | \quad a\flat I \end{array} \right.$]

44) $D\flat$ -major ($d\flat$ -minor),

The musical score for exercise 44 is written on a grand staff. The key signature consists of five sharps (F#, C#, G#, D#, A#), which is the key signature for C#-major. The melody in the treble clef consists of the notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line consists of the notes C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The final chord in both staves is a C#-major triad (C#4, E4, G#4).

Tonic $C\sharp$ -major; chord of the Neapolitan sixth ($f\sharp$ a d) in $C\sharp$ -major; use this chord of the sixth ($f\sharp$ a d), which is at the same time 2nd super-dominant in c-minor (1st inversion of this 2nd super-dominant); dominant (G-major), tonic (c-minor) of c-minor; sub-dominant (f-minor)

of c-minor, which f-minor is used, as it is also relative to the dominant (A \flat -major) of D \flat -major (d \flat -minor); dominant (A \flat -major) of D \flat -major (d \flat -minor); tonic D \flat -major (d \flat -minor).

[C \sharp I, C \sharp IV $\frac{6}{4}$ (= c $\vee\vee\frac{5}{4}$), c $\vee\frac{5}{4}$, cI, cIV
 (= D \flat III), { D \flat V, | D \flat I }
 { d \flat V $\frac{7}{4}$, | d \flat I }

45) G \flat -major (g \flat -minor).



Tonic C \sharp -major; chord of the Neapolitan sixth (f \sharp a d) in C \sharp -major; use this chord of the sixth, which is at the same time the 2nd super-dominant (1st inversion of this 2nd super-dominant) of c-minor; dominant (G-major), sub-dominant (f-minor) of c-minor; use this f-minor, which is also relative to the dominant (A \flat -major) of D \flat -major; sub-dominant (G \flat -major) of D \flat -major; use the tonic with 7 \flat (D \flat -major), which is at the same time dominant in G \flat -major (g \flat -minor).

[C \sharp I, C \sharp IV $\frac{6}{4}$ (= c $\vee\vee\frac{5}{4}$), c $\vee\frac{5}{4}$, cIV (= D \flat III),
 | D \flat IV, D \flat I $\frac{7}{4}$, { (= G \flat V $\frac{7}{4}$), G \flat I }
 { (= g \flat V $\frac{7}{4}$), g \flat I }

46) C \flat -major (c \flat -minor).

Tonic C \sharp -major; chord of the Neapolitan sixth (f \sharp a d) in C \sharp -major; use this chord of the sixth (f \sharp a d), which is also the 2nd super-dominant (1st inversion) of c-minor; sub-dominant (f-minor) of c-minor; use this f-minor, which is at the same time relative to the dominant (A \flat -major) of D \flat -major; sub-dominant (G \flat -major) of D \flat -major; use this G \flat -major, which is also the dominant of C \flat -major (c \flat -minor).

[C \sharp I, C \sharp IV $\frac{6}{4}$ (= c \underline{V} $\frac{6}{4}$), c \underline{V} , cIV (= D \flat III),
 D \flat IV, {(= C \flat V), | C \flat I}
 {(= c \flat V $\frac{1}{2}$), | c \flat I}

NB. The modulations in Nr. 43, 44, 45, 46 to a \flat -, d \flat -, g \flat - and c \flat -minor are less recommendable, for in these, the major third of the finally reached tonic, seems more natural.

(In Nr. 42, however, the Dorian sixth c, in e \flat -minor, is quite natural and also correctly used for the modulation.)

c) From a-minor to:

47) e-minor,

48) b-minor,



47) e-minor.

Tonic a-minor, which can be immediately used, as it is at the same time the sub-dominant of e-minor. (Cadence!)

[aI (= eIV), eII⁷, eV₄⁶, eV⁷_#, | eI]

48) b-minor.

Tonic a-minor, minor-dominant e-minor, which e-minor is used, as it is also the sub-dominant of b-minor. (Cadence!)

[aI, aV_# (= bIV), bV₄⁶, bV_#, | bI]

49) f[#]-minor,

50) c[#]-minor,



49) f[#]-minor.

Tonic a-minor; 1st inversion (chord of the sixth) of the diminished triad (g[#] b d) (aVII); translate this chord of the sixth (b d g[#]), to f[#]II (diminished triad g[#] b d

[1st inversion] [in f#-minor] on the 2nd degree).
(Cadence!)

[aI, aVII (= f#II), f#V₄⁶, f#V₃, | f#I]

50) c#-minor.

Tonic a-minor; 1st inversion (chord of the sixth) of the diminished triad (g# b d) (aVII); use this chord of the sixth, which is also f#II (1st inversion!); tonic f#-minor; use this f#-minor, which is at the same time the sub-dominant of c#-minor. (Cadence!)

[aI, aVII (= f#II), f#I (= c#IV), c#V₃, | c#I]

51) g#-minor,

52) d#-minor,

51) g#-minor.

Tonic a-minor; translate the chord of the sixth (b d g#) (aVII) f#II; dominant (C#-major) of f#-minor; use this C#-major, which is at the same time the chord of the Dorian sixth (c# e# g#) in g#-minor; dominant (D#-major) of g#-minor; tonic g#-minor. (Notice that the Dorian sixth must always go to the leading tone!)

[aI, aVII (= f#II), f#V₃ (= g#IV₃), g#V^x, | g#I]

52) d#-minor.

Tonic a-minor; dominant E-major; (1st inversion); use this chord of the sixth (g# b e),

which is at the same time the chord of the Neapolitan sixth in $d\sharp$ -minor. (Cadence!)

[aI , aV_{\sharp} (= $d\sharp IV_{4}^{6\sharp}$), $d\sharp V_{4}^{6}$, $d\sharp V^{\times}$, | $d\sharp I$]

53) $a\sharp$ -minor,

54) $e\sharp$ -minor,



53) $a\sharp$ -minor.

Tonic a-minor; dominant E-major; 2nd super-dominant B-major (1st inversion); use this chord of the sixth ($d\sharp f\sharp b$), which is also the chord of the Neapolitan sixth in $a\sharp$ -minor. (Cadence!)

[aI , aV_{\sharp} , $aV_{\sharp}^{v\sharp}$ (= $a\sharp IV_{3}^{6\sharp}$), $a\sharp V_{4}^{6}$, $a\sharp V^{\times}$, | $a\sharp I$]

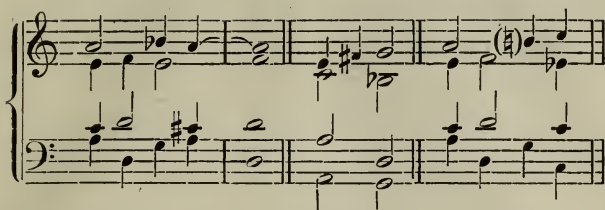
54) $e\sharp$ -minor.

Tonic a-minor; dominant E-major (1st inversion); use this chord of the sixth ($g\sharp b e$), which is at the same time the chord of the Neapolitan sixth in $d\sharp$ -minor; dominant ($A\sharp$ -major) of $d\sharp$ -minor; use this triad ($a\sharp c^{\times} e\sharp$), which is also the chord of the Dorian sixth in $e\sharp$ -minor; dominant ($B\sharp$ -major) of $e\sharp$ -minor; the chord of the seventh (diminished) on the 7th degree in $e\sharp$ -minor is used; tonic $e\sharp$ -minor.

NB. The diminished chord of the seventh (in minor on the seventh degree) always takes the place of the dominant!

[aI , aV_{\sharp} (= $d\sharp IV_{4}^{6\sharp}$), $d\sharp IV^{\times}$ (= $e\sharp IV^{\times}$), $e\sharp VII^{7}$, | $e\sharp I$]

55) d-minor, 56) g-minor, 57) c-minor,



55) d-minor.

Tonic a-minor; sub-dominant d-minor; use this d-minor, as the tonic in d-minor. (Cadence!)
 [aI, aIV (= dI), dII, dV_#, | dI]

56) g-minor.

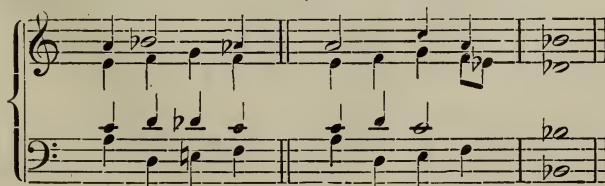
Tonic a-minor; use this a-minor (a c e), which is at the same time the chord of the Dorian sixth in g-minor; the dominant of g-minor (replaced by the 1st inversion of the diminished triad on the 7th degree in g-minor, i. e. a c f_#); tonic g-minor.
 [aI (= gII⁵₄), gVII, | gI]

57) c-minor.

Tonic a-minor; sub-dominant d-minor; use this d-minor (d f a), which is at the same time the chord of the **Dorian sixth** in c-minor; dominant (G-major), tonic c-minor.
 [aI, aIV (= cII⁵₄), cV⁷, cI]

58) f-minor,

59) b^b-minor,



58) f-minor.

Tonic a-minor; chord of the Neapolitan sixth (d f b^b) in a-minor; use this chord of the sixth (d f b^b), which is at the same time the chord of the Dorian sixth in f-minor; dominant of f-minor (replaced by the diminished chord of the seventh on the 7th degree (e g b^b d^b) of f-minor).

[aI, aIV^{6b} (= fIV^{6b}), fVII⁷, fI]

59) b^b-minor.

Tonic a-minor; sub-dominant d-minor; relative to the tonic (C-major) of a-minor; use this C-major, which is also the 2nd super-dominant of b^b-minor; dominant (F-major) (with seventh e^b) of b^b-minor.

[aI, aIV, aIII(^{5b}) (= b^bV^{7b}), b^bV^{7b}, | b^bI]

60) e^b-minor,

61) a^b-minor,

60) e^b-minor.

Tonic a-minor; chord of the Neapolitan sixth (d f b^b) in a-minor; use this chord of the sixth (d f b^b), which is at the same time the 1st inversion of the dominant (B^b-major) of e^b-minor (with seventh; chord of the six-five).

[aI, aIV^{6b} (= e^bV^{6b}), e^bV^{7b}, | e^bI]

61) a^b-minor.

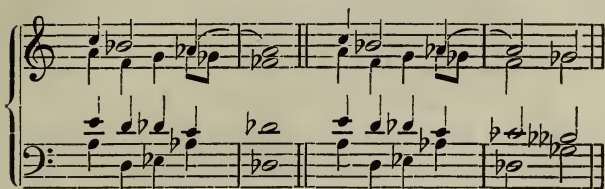
Tonic a-minor; chord of the Neapolitan sixth (d f b^b) in a-minor; use this chord of the

sixth, (d f b \flat), which is at the same time the 1st inversion of the 2nd super-dominant (B \flat -major) of a \flat -minor; dominant (with 7 \flat) (E \flat -major) of a \flat -minor.

[aI, aIV \flat (= a \flat V $\underline{\underline{v}}$), a \flat V \flat (\flat), a \flat I]

62) d \flat -minor,

63) g \flat -minor,



62) d \flat -minor.

Tonic a-minor; chord of the Neapolitan sixth (d f b \flat) in a-minor; use this chord of the sixth (d f b \flat), which is at the same time the 1st inversion of the 2nd super-dominant (B \flat -major) of A \flat -major; dominant (E \flat -major with 7 \flat) of A \flat -major; tonic A \flat -major; use this A \flat -major, which is at the same time the dominant (with 7 \flat) of d \flat -minor.

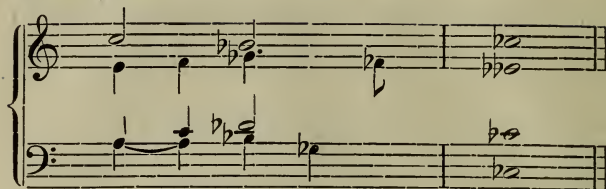
[aI, aIV \flat (= A \flat V $\underline{\underline{v}}$), A \flat V \flat (\flat), A \flat I (= d \flat V \flat (\flat)), | d \flat I]

63) g \flat -minor.

As in Nr. 62; use this A \flat -major, which is at the same time the dominant of **D \flat -major**; use this D \flat -major (with 7 \flat), which is at the same time the dominant of g \flat -minor.

[aI, aIV \flat (= A \flat V $\underline{\underline{v}}$), A \flat V \flat (\flat), A \flat I (= D \flat V \flat (\flat)), | D \flat I (= g \flat V \flat (\flat)), g \flat I]

64) $c\flat$ -minor.

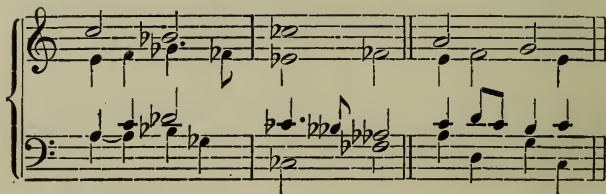


Tonic a - minor; relative (F - major) to the sub-dominant (d - minor) of a - minor; chord of the Neapolitan sixth ($b\flat$ $d\flat$ $g\flat$) in F - major; use this chord of the sixth ($b\flat$ $d\flat$ $g\flat$), which is at the same time the 1st inversion of the dominant ($G\flat$ -major) of $c\flat$ -minor; dominant ($G\flat$ -major with $7\flat$) of $c\flat$ -minor; tonic $c\flat$ -minor. (See Nr. 65.)

[aI , aVI (= $F\underline{I}$), $FIV^{6\flat}$ (= $c\flat V$), $c\flat VII^7\flat$, | $c\flat I$]

65) $f\flat$ -minor,

66) C-major,



65) $f\flat$ -minor.

Tonic a - minor; relative (F - major) to the sub-dominant (d - minor) of a - minor; use this F - major as tonic. (Also in Nr. 64 at the same place); chord of the Neapolitan sixth ($b\flat$ $d\flat$ $g\flat$) in F - major; use this chord of the sixth ($b\flat$ $d\flat$ $g\flat$), which is at the same time the 1st inversion of the dominant ($G\flat$ -major) of $C\flat$ -major; tonic $C\flat$ -major (with

$7\flat\flat$), which $C\flat$ -major is at the same time the dominant (with $7\flat\flat$) of $f\flat$ -minor.

[aI , aVI (= $F\bar{I}$), $FIV\flat\flat$ (= $C\flat V$), $C\flat I(7\flat\flat)$, (= $f\flat V7\flat\flat$), | $f\flat I$]

66) **C-major.**

Tonic a-minor; sub-dominant (d-minor); use this d-minor, which is relative to the sub-dominant (F-major) of C-major. (Cadence!)

[aI , aIV (= CII), CV , CI]

67) **G-major,**

68) **D-major,**



67) **G-major.**

Tonic a-minor; use this a-minor, which is relative to the sub-dominant (C-major) of G-major. (Cadence!)

[aI , aI (= GII), $GV\flat_4$, $GV(\sharp)$, | GI]

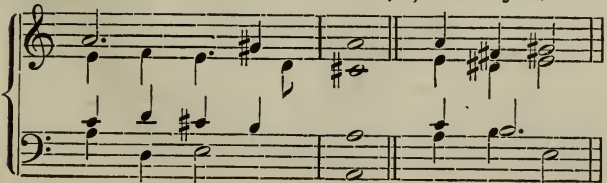
68) **D-major.**

Tonic a-minor; minor dominant (e-minor) of a-minor; use this e-minor, which is relative to the sub-dominant of D-major. (Cadence!)

[aI , $aV\sharp_4$ (= DII), $DV\sharp_4$, $DV(\sharp)$, | DI]

69) **A-major,**

70) **E-major,**



69) **A-major.**

Tonic a-minor; sub-dominant (d-minor) of a-minor; use this d-minor, which is at the same time minor sub-dominant in A-major. (Cadence!)

[aI, aIV (= AIV $\frac{4}{4}$), AV $\frac{6}{4}$ \sharp , AV $\frac{5}{\sharp}$, | AI]

70) **E-major.**

Tonic a-minor; use this a-minor, which is at the same time minor sub-dominant in E-major. (Cadence!)

[aI (= EIV $\frac{4}{4}$), EV $\frac{5}{\sharp}$, EI]

71) **B-major,**

72) **F \sharp -major,**

71) **B-major.**

Tonic a-minor; minor dominant (e-minor) of a-minor; use this e-minor, which is at the same time minor sub-dominant in B-major. (Cadence!)

[aI, aV $\frac{4}{4}$ (= BIV $\frac{4}{4}$), BV $\frac{6}{4}$ *, BV $\frac{5}{3}$, | BI]

72) **F \sharp -major.**

Tonic a-minor; minor dominant (e-minor) of a-minor; use this e-minor, which is at the same time minor sub-dominant in B-major; tonic B-major; use this B-major, which is at the same time sub-dominant in F \sharp -major. (Cadence!)

[aI, aV $\frac{4}{4}$ (= BIV $\frac{4}{4}$), BI (= F \sharp IV), F \sharp V, | F \sharp I]

*) Do not forget that upon the entrance of the new major-tonic, its scale is understood.

73) C#-major,

74) G#-major,

73) C#-major.

Tonic a-minor; chord of the Dorian sixth (f# a d) in a-minor; use this chord of the sixth (f# a d), which is at the same time chord of the Neapolitan sixth in C#-major. (Cadence!)

NB. Notice the leading of the bass from f# to g#! (The Dorian sixth **requires** to be led upwards!)

[aI, aIII# (= C#IV⁶), C#V⁷, | C#I]

74) G#-major.

Tonic a-minor; dominant E-major; use the 1st inversion of this E-major (the chord of the sixth g# b e), which is at the same time the chord of the Neapolitan sixth in D#-major; dominant (A#-major) of D#-major; tonic D#-major, is at the same time dominant in G#-major.

[aI, aV# (= D#IV⁶), D#V_x, D#I_x (= G#V), | G#I]

75) D#-major,

76) A#-major,

75) **D#-major.**

Tonic a-minor; dominant E-major; use the 1st inversion of this E-major (chord of the sixth g# b e), which is at the same time the chord of the Neapolitan sixth in D#-major; dominant (A#-major) of D#-major; tonic D#-major.

[aI, aV# (= D#IV⁶), D#V_x, D#I_x]

76) **A#-major.**

Tonic a-minor; minor dominant (e-minor) of a-minor; use this e-minor, which is at the same time the minor sub-dominant of B-major; tonic B-major; use the 1st inversion of this B-major (the chord of the sixth d# f# b), which is at the same time the chord of the Neapolitan sixth in A#-major. (Cadence!)

[aI, aV_e (= BIV_e), B_I (= A#IV⁶), A#V_x, | A#I]

77) **E#-major,**

78) **F-major,**

77) **E#-major.**

Tonic a-minor; minor dominant (e-minor) of a-minor; use this e-minor, which is at the same time minor sub-dominant in B-major; use the 1st inversion of this B-major (chord of the sixth d# f# b), which is at the same time the chord of the Neapolitan sixth in A#-major; dominant (E#-major) of A#-major; use this

E \sharp -major as tonic, dominant (B \sharp -major) of E \sharp -major; tonic E \sharp -major.

[a \bar{I} , aV \sharp (= BIV \sharp), B \bar{I} (= A \sharp IV \sharp), A \sharp V (= E \sharp I), | E \sharp V, E \sharp I]

78) **F-major.**

Tonic a-minor; sub-dominant (d-minor) of a-minor; use this d-minor, which is relative to F-major. (Cadence!)

[a \bar{I} , aIV (= FVI), FII \flat , FV, | FI]

79) B \flat -major, 80) E \flat -major, 81) A \flat -major,

79) **B \flat -major.**

Tonic a-minor; relative (F-major) to the sub-dominant (d-minor) of a-minor; use this F-major (with 7 \flat), which is at the same time the dominant of B \flat -major.

[a \bar{I} , aVI (= B \flat V(7 \flat)), B \bar{I}]

80) **E \flat -major.**

Tonic a-minor; chord of the Neapolitan sixth (d f b \flat) in a-minor; use this chord of the sixth (d f b \flat), which is at the same time the 1st inversion of the dominant (B \flat -major) of E \flat -major.

[a \bar{I} , aIV \flat (= E \flat V), E \bar{I}]

81) **A \flat -major.**

Tonic a-minor; chord of the Neapolitan sixth (d f b \flat) in a-minor; use this chord of the sixth

(d f b \flat), which is at the same time the 1st inversion of the 2nd super-dominant (B \flat -major) of A \flat -major; dominant (E \flat -major [with 7 \flat]) of A \flat -major; tonic A \flat -major.

[aI, aIV \flat (= A \flat V $\underline{\underline{v}}$), A \flat V(7 \flat), A \flat I]

82) D \flat -major,

83) G \flat -major,

The image shows two musical exercises, 82 and 83, written in a grand staff (treble and bass clefs). Exercise 82 is in D-flat major and exercise 83 is in G-flat major. The notation includes various chords and melodic lines, with some notes marked with flats and accidentals.

82) D \flat -major.

Tonic a-minor; chord of the Neapolitan sixth (d f b \flat) in a-minor; use this chord of the sixth (d f b \flat), which is at the same time the 1st inversion of the dominant (B \flat -major) of e \flat -minor; use this e \flat -minor, which is relative to the sub-dominant (G \flat -major) of D \flat -major. (Cadence!)
[aI, aIV \flat (= e \flat V $\underline{\underline{v}}$), e \flat I (= D \flat II), D \flat V | D \flat I]

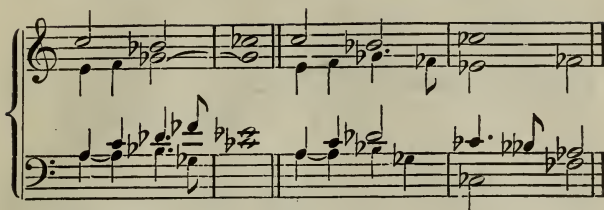
83) G \flat -major.

Tonic a-minor; chord of the Neapolitan sixth (d f b \flat) in a-minor; use this chord of the sixth, which is at the same time the 1st inversion of the dominant (B \flat -major) of e \flat -minor; use this e \flat -minor, which is relative to the tonic of G \flat -major. (Cadence!)

[aI, aIV \flat (= e \flat V $\underline{\underline{v}}$), e \flat I (= G \flat VI), G \flat II, | G \flat V, G \flat I]

84) C \flat -major,

85) F \flat -major,



84) C \flat -major.

Tonic a-minor; relative (F-major) to the sub-dominant (d-minor) of a-minor; use this F-major as tonic; chord of the Neapolitan sixth ($b\flat$ $d\flat$ $g\flat$) in F-major; use this chord of the sixth ($b\flat$ $d\flat$ $g\flat$), which is at the same time the 1st inversion of the \ddagger dominant ($G\flat$ -major) of C \flat -major; tonic C \flat -major.

[aI, aVI (= FI), FIV \flat (= C \flat V), C \flat I]

85) F \flat -major.

Tonic a-minor; relative (F-major) to the sub-dominant (d-minor) of a-minor; chord of the Neapolitan sixth ($b\flat$ $d\flat$ $g\flat$) in F-major, taken as the tonic; use this chord of the sixth ($b\flat$ $d\flat$ $g\flat$), which is at the same time 1st inversion of the 2nd super-dominant ($G\flat$ -major) of F \flat -major; dominant (C \flat -major); tonic F \flat -major.

[aI, aVI (= FI), FIV \flat (= F \flat V), F \flat I]

d) From $C\flat$ -major to:

86) $F\sharp$ -major ($f\sharp$ -minor).



Tonic $C\flat$ -major; dominant ($G\flat$ -major) of $C\flat$ -major; use the 1st inversion of this $G\flat$ -major (chord of the sixth $b\flat$ $d\flat$ $g\flat$), which is at the same time chord of the Neapolitan sixth in F-major; dominant (C-major) of F-major; use the 1st inversion of this C-major, (chord of the sixth e g c), which is at the same time chord of the Neapolitan sixth in B-major; tonic B-major, which B-major is at the same time sub-dominant in $F\sharp$ -major, or if modulating to $f\sharp$ -minor, chord of the Dorian sixth in $f\sharp$ -minor. (Cadence!)

[$C\flat$ I, $C\flat$ V (= F IV \flat), F V (= B IV \sharp), B I
] (= $F\sharp$ IV) | $F\sharp$ V (VII), $F\sharp$ I]
] (= $f\sharp$ IV \sharp) | $f\sharp$ V \sharp (VII \sharp), $f\sharp$ I]

87) $C\sharp$ -major ($c\sharp$ -minor).



Tonic $C\flat$ -major; dominant ($G\flat$ -major) of $C\flat$ -major; use the 1st inversion of this $G\flat$ -major (chord of the sixth $b\flat d\flat g\flat$), as it is at the same time chord of the Neapolitan sixth in F-major; dominant (C-major) of F-major; use the 1st inversion of this C-major (chord of the sixth e g c), which is at the same time the chord of the Neapolitan sixth in B-major; tonic B-major; dominant ($F\sharp$ -major) of B-major; use this $F\sharp$ -major, which is sub-dominant in $C\sharp$ -major (or chord of the Dorian sixth in $c\sharp$ -minor). (Cadence!)

[$C\flat I$, $C\flat V$ (= $FIV\flat$), FV (= $BIV\flat$), BI ,
 BV [(= $C\sharp IV$), $C\sharp V$, $C\sharp I$]
 [(= $c\sharp IV\sharp$), $c\sharp V\sharp$, $c\sharp I$]

88) $G\sharp$ -major ($g\sharp$ -minor).



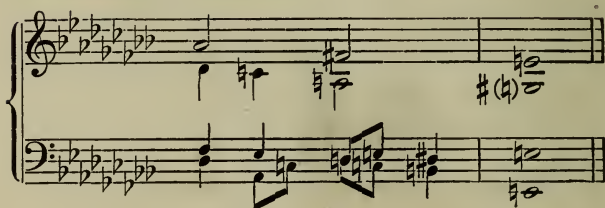
Tonic $C\flat$ -major; dominant ($G\flat$ -major) of $C\flat$ -major; use the 1st inversion of this $G\flat$ -major (chord of the sixth $b\flat d\flat g\flat$), which is also the chord of the Neapolitan sixth in F-major; tonic F-major; relative (d-minor) to the tonic d-minor; use this d-minor as tonic; dominant (A-major) of d-minor; use the 1st inversion of this A-major (chord of the sixth $c\sharp e a$), which is at the same time the chord of

the Neapolitan sixth in G \sharp -major (g \sharp -minor).
(Cadence!)

[C \flat I, C \flat V (= FIV \flat), FI, FVI (= d \underline I), dV \sharp
{(= G \sharp IV \flat), | G \sharp V, G \sharp I]
{(= g \sharp IV \flat), | g \sharp V \times , g \sharp I]

e) From d \flat -minor to:

89) E-major (e-minor).



Tonic d \flat -minor; dominant (A \flat -major) of d \flat -minor; use the 1st inversion of this A \flat -major (chord of the sixth c e \flat a \flat), which is at the same time the chord of the Neapolitan sixth in G-major; dominant (D-major) of G-major; use this D-major, which is relative to the minor dominant (b-minor) of E-major (e-minor); minor sub-dominant (a-minor) of E-major (e-minor). (Cadence!)

[d \flat I, d \flat V \flat (= GIV \flat), GV { (= E \sharp VII), EIV \sharp ,
EV, | EI]
eV \sharp , | eI]

90) B-major (b-minor)



Tonic $d\flat$ -minor; dominant ($A\flat$ -major) of $d\flat$ -minor; use the 1st inversion of this $A\flat$ -major (chord of the sixth $c\ e\flat\ a\flat$), which is also the chord of the Neapolitan sixth in G-major; dominant (D-major) of G-major; use this D-major, which is relative to the tonic of b-minor; dominant ($F\sharp$ -major) of B-major (b-minor); tonic B-major (b-minor).

[$d\flat I$, $d\flat V$ ($= GIV$), $G V$ } ($= bIII$), bV }
 ($= BV$), BI] ($= bIII$), bV }
 bI

91) $F\sharp$ -major ($f\sharp$ -minor).



Tonic $d\flat$ -minor; dominant ($A\flat$ -major) of $d\flat$ -minor; use the 1st inversion of this $A\flat$ -major (chord of the sixth $c\ e\flat\ a\flat$), which is at the same time the chord of the Neapolitan sixth in G-major; dominant (D-major) of G-major; relative (b-minor) to this D-major; use this

b-minor, which is also minor sub-dominant of F \sharp -major (f \sharp -minor). (Cadence!)

[d \flat I, d \flat V $\underline{\underline{2}}$ (= GIV $\underline{\underline{6\flat}}$), GV, GIII] (= F \sharp IV $\underline{\underline{2}}$),
 ((= f \sharp IV),
 (F \sharp V), | F \sharp I]
 (f \sharp V), | f \sharp I]
 (F \sharp VII $\underline{\underline{7\sharp}}$)

92) C \sharp -major (c \sharp -minor).



Tonic d \flat -minor; dominant (A \flat -major) of d \flat -minor; use the 1st inversion of this A \flat -major (chord of the sixth c e \flat a \flat), which is at the same time the chord of the Neapolitan sixth in G-major; dominant (D-major) of G-major; use the 1st inversion of this D-major (chord of the sixth f \sharp a d), which is also the chord of the Neapolitan sixth in C \sharp -major (c \sharp -minor). (Cadence!)

[d \flat I, d \flat V $\underline{\underline{2}}$ (= GIV $\underline{\underline{6\flat}}$), GV] (= C \sharp IV $\underline{\underline{6\sharp}}$), C \sharp V,
 ((= c \sharp IV $\underline{\underline{6\flat}}$), c \sharp V $\underline{\underline{\sharp}}$,
 | C \sharp I]
 | c \sharp I]

93) G \sharp -major (g \sharp -minor).



Tonic d \flat -minor, dominant (A \flat -major) of d \flat -minor; use the 1st inversion of this A \flat -major (chord of the sixth c e \flat a \flat), which is at the same time the chord of the Neapolitan sixth in G-major; dominant (D-major) of G-major; use this D-major as tonic; dominant (A-major) of D-major; use the 1st inversion of this A-major (chord of the sixth c \sharp e a), which is also the chord of the Neapolitan sixth in G \sharp -major (g \sharp -minor).

[d \flat I, d \flat V $\frac{6}{4}$ (= GIV $\frac{6}{4}$), GV (= DI), DV

{ (= G \sharp IV $\frac{6}{4}$), | G \sharp V, G \sharp I]

{ (= g \sharp IV $\frac{6}{4}$), | g \sharp V \times , g \sharp I]

94) D \sharp -major (d \sharp -minor).



Tonic d \flat -minor; dominant (A \flat -major) of d \flat -minor; use the 1st inversion of this A \flat -major (chord of the sixth c e \flat a \flat), which is at the same time the chord of the Neapolitan sixth in G-major; dominant (D \flat -major) of G-major;

change the D-major into d-minor and use this d-minor, which is also sub-dominant in a-minor; dominant E-major; use the 1st inversion of this E-major (chord of the sixth $g\sharp b e$), which is at the same time the chord of the Neapolitan sixth in D \sharp -major (d \sharp -minor). (Cadence!)

[d \flat I, d \flat V \flat (= GIV \flat), GV, (GV \flat = aIV), aV \sharp
 (= D \sharp IV \flat), | D \sharp V, D \sharp I]
 (= d \sharp IV \flat), | d \sharp V \times , d \sharp I]

f) From a \sharp -minor to:

95) B \flat -major (b \flat -minor).



Tonic a \sharp -minor; chord of the Neapolitan sixth (d $\sharp f\sharp b$) in a \sharp -minor; use this chord of the sixth (d $\sharp f\sharp b$), which is at the same time the 1st inversion of the dominant (B-major) of e-minor; tonic e-minor; chord of the Neapolitan sixth (a c f), in e-minor; use this chord of the sixth (a c f), which is also the 1st inversion of the dominant (F-major) of B \flat -major (b \flat -minor).

[a \sharp I, a \sharp IV \flat (= eV \sharp), eI, eIV \flat , | eIV \flat ,
 (= B \flat V), B \flat I]
 (= b \flat V), b \flat I]

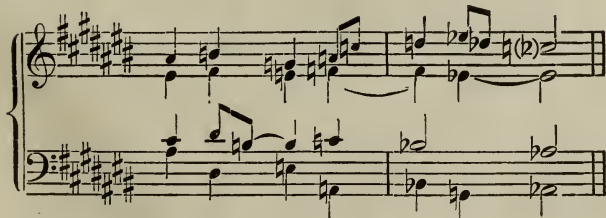
96) $E\flat$ -major ($e\flat$ -minor).



Tonic $a\sharp$ -minor; chord of the Neapolitan sixth ($d\sharp f\sharp b$) in $a\sharp$ -minor; use this chord of the sixth, which is at the same time the 1st inversion of the dominant (B-major) of e-minor; tonic e-minor; chord of the Neapolitan sixth ($a c f$), in e-minor; use this chord of the sixth, which is also the 1st inversion of the 2nd super-dominant (F-major) of $E\flat$ -major ($e\flat$ -minor); dominant ($B\flat$ -major) of $E\flat$ -major ($e\flat$ -minor).

$[a\sharp I, a\sharp IV^6_{\sharp}] (= eV_{\sharp}), eI, eIV^6_{\sharp} \left\{ \begin{array}{l} (= E\flat V_{\flat}), \\ (= e\flat V_{\flat}), \end{array} \right.$
 $| E\flat V, E\flat I]$
 $| e\flat V_{\flat}, e\flat I]$

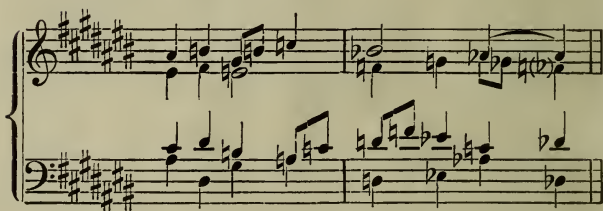
97) $A\flat$ -major ($a\flat$ -minor).



Tonic $a\sharp$ -minor; chord of the Neapolitan sixth ($d\sharp f\sharp b$), in $a\sharp$ -minor; use this chord of the sixth ($d\sharp f\sharp b$), which is at the same time

the 1st inversion of the dominant (B-major) of e-minor; tonic e-minor; chord of the Neapolitan sixth (a c f) in e-minor; use this chord of the sixth (a c f) which is at the same time the 1st inversion of the dominant (F-major) in B \flat -major; tonic B \flat -major; use this B \flat -major, which is also 2nd super-dominant in A \flat -major (a \flat -minor); dominant (E \flat -major); tonic A \flat -major (a \flat -minor).
 [a \sharp I, a \sharp IV \sharp (= e $\underline{V}\sharp$), eI, eIV \sharp (= B \underline{V}), | B \flat I
 ((= A \flat V \flat), A \flat V, A \flat I)
 ((= a \flat V \flat), a \flat V \sharp , a \flat I]

98) D \flat -major (d \flat -minor).



Tonic a \sharp -minor; chord of the Neapolitan sixth (d \sharp f \sharp b) in a \sharp -minor; use this chord of sixth (d \sharp f \sharp b), which is at the same time the 1st inversion of the dominant (B-major) of E-major; tonic E-major; minor sub-dominant (a-minor) of E-major; use this a-minor as tonic; chord of the Neapolitan sixth (d f b \flat) in a-minor; use this chord of the sixth (d f b \flat), as it is also the 1st inversion of the 2nd super-dominant (B \flat -major) of A \flat -major; dominant E \flat -major; tonic A \flat -major; use this A \flat -major, which is also the dominant of D \flat -major (d \flat -minor);

dominant ($A\flat$ -major [with $7\flat$]) of $D\flat$ -major ($d\flat$ -minor), tonic $D\flat$ -major ($d\flat$ -minor).

$[a\sharp I, a\sharp IV^6_{\sharp\sharp} (= E\bar{V}), EI, EIV_{\sharp} (= aI), | aIV^6_{\flat}]$
 $(= A\flat V\bar{V}), A\flat V, A\flat I \left\{ \begin{array}{l} (= D\flat V, D\flat I) \\ (= d\flat V_{\sharp}, d\flat I) \end{array} \right.$

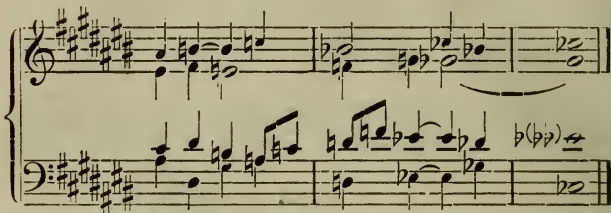
99) $G\flat$ -major ($g\flat$ -minor).

The image contains two systems of musical notation. The first system is a piano introduction in G-flat major, consisting of two staves (treble and bass) with a grand staff brace. The second system shows the key signature change to g-flat minor, also with two staves and a grand staff brace. The notation includes various chords and melodic lines.

Tonic $a\sharp$ -minor; chord of the Neapolitan sixth, ($d\sharp f\sharp b$), in $a\flat$ -minor; use this chord of the sixth ($d\sharp f\sharp b$), which is at the same time the 1st inversion of the dominant (B-major) of E-major; tonic E-major; use this E-major, which is also dominant in a-minor; tonic a-minor; chord of the Neapolitan sixth ($d f b\flat$), in a-minor; use this chord of the sixth ($d f b\flat$), which is also the 1st inversion of the 2nd super-dominant ($B\flat$ -major) of $A\flat$ -major; dominant ($E\flat$ -major) of $A\flat$ -major; use this $A\flat$ -major, which is at the same time the 2nd super-dominant in $G\flat$ -major ($g\flat$ -minor); dominant $D\flat$ -major; tonic $G\flat$ -major ($g\flat$ -minor).

[a \sharp I, a \sharp IV \sharp (= EV), EI (= aV \sharp), aI | aIV \flat
 (= AbV \underline{V}), AbV, AbI } (= G \flat V \underline{V}), G \flat V, | G \flat I]
 } (= g \flat V \underline{V}), g \flat V \sharp , | g \flat I]

100) C \flat -major (c \flat -minor).

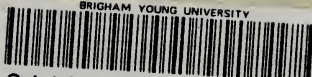


Tonic a \sharp -minor; chord of the Neapolitan sixth (d \sharp f \sharp b) in a \sharp -minor; use this chord of the sixth (d \sharp f \sharp b), which is at the same time the 1st inversion of the dominant (B-major) of E-major; tonic E-major; use this E-major, which is also dominant in a-minor; tonic a-minor; chord of the Neapolitan sixth (d f b \flat) in a-minor; use this chord of the sixth (d f b \flat) which is also the 1st inversion of the tonic B \flat -major (in B \flat -major); sub-dominant (E \flat -major) of B \flat -major; chord of the Neapolitan sixth (e \flat g \flat c \flat) in B \flat -major; use this chord of the sixth (e \flat g \flat c \flat), as it is at the same time the 1st inversion of the tonic C \flat -major (in C \flat -major); dominant G \flat -major; tonic C \flat -major (c \flat -minor).
 [a \sharp I, a \sharp IV \sharp (= EV), EI (= aV \sharp), aI, | aIV \flat
 (= B \flat I), B \flat IV, B \flat IV \flat (= C \flat I), } (= C \flat V),
 | C \flat I] } (= c \flat V \flat),
 | c \flat I]

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